

SOTHEBY'S

34 & 35 New Bond Street, London W1A 2AA

CATALOGUE OF
TRIBAL ART

*The Property of THE HON. ALAN CLARK, M.P.,
from the Collection at Saltwood Castle, Kent*
The Property of H. WOLF, ESQ.
and
OTHER OWNERS

Day of Sale
Tuesday, 12th July, 1977, at 11 am precisely
in the Royal Watercolour Society Galleries
26 Conduit Street, London W.1

SOTHEBY PARKE BERNET GROUP

United Kingdom

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(For Overseas Auction locations and Representatives see inside back cover)

Important Information for Prospective Buyers and Sellers

Reserves

As provided in the Standard Conditions of Sale, some or all of the property may be offered subject to reserves. However, where a reserve exists, it will not normally exceed the range of the estimates available to the public prior to the sale.

Minimum Price Guarantee

In cases where Sotheby Parke Bernet & Co. or their associates have guaranteed to the seller a confidential minimum price which will be paid regardless of whether or not bids at the sale reach that price, the lot in question is marked with the letter "G".

Catalogues and Price Lists

Catalogues and Price Lists can be obtained on Annual Subscription. For details of terms please apply for our subscription list to Catalogue Subscription Department, 34/35 New Bond Street, London W1A 2AA. Telephone 01-493 8080. Requests for sundry catalogues and price lists should be accompanied by remittance.

Terms of Sale by Auction

With the exception of Wine, Coins and Medals our commission payable by the vendor is 10% on all lots sold. On all such lots a premium of 10% on the hammer price will be payable by the buyer. For Wine, Coins and Medals the commission payable by the vendor is 15% (with in the case of Coins and Medals a minimum charge of £7.50 per lot). No buyer's premium will be payable on these lots.

Overseas Property*

For vendors planning to send property to Sotheby Parke Bernet & Co. in London we are happy to quote both reserves and make payment in the currency of their choice. Also, if requested, we will buy currency forward at the rate of exchange prevailing on the day immediately following the sale.

*i.e. outside the United Kingdom, Channel Islands, Gibraltar, Isle of Man and the Republic of Ireland.

Owned Property

Where Sotheby Parke Bernet & Co. or their associates are selling an item wholly or partly owned by them the ownership is shown in the catalogue either by the designation of the property or by the letter "P" preceding the number of the lot in question.

Clearance of Purchases

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

Commission Bids

If instructed we will execute bids and advise intending purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. Commissions, when placed by telephone, are accepted only at the sender's risk and must be confirmed before the sale by letter or telegram.

Valuations

We undertake valuations for Probate and Insurance for which our fees are:—

1½% up to £10,000

1% from £10,000 to £100,000

½% thereafter

Valuations for other purposes are undertaken in accordance with fees previously negotiated with clients.

Inspections

We will inspect properties and advise owners who wish to sell at auction for a small fee plus travelling expenses. If within three months of a visit property which subsequently sells for more than £1,000 is received the fee will be refunded.

Sotheby Parke Bernet & Co.

ESTIMATES

34-35 New Bond Street, London W1A 2AA Telephone: 01-493 8080

Telex: 24454 SPBLON-G Registered at the above address No. 874867

The prices below are intended as a guide for prospective purchasers. Any bid between the listed figures would, in our opinion, offer a fair chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the listed estimates. It is always advisable to consult us nearer the time of sale as estimates can be subject to revision. If instructed, we will execute bids and advise intending purchasers. This service is free and all bids are treated in strict confidence. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. The estimates quoted below are exclusive of 10% premium payable on the hammer price.

Sale of PRIMITIVE ART
Tuesday, 12th July, 1977

"BENIN"

Lot	£	Lot	£	Lot	£	Lot	£
1	250/300	31	250/350	61	200/250	91	300/500
2	150/200	32	800	62	250/350	92	150/200
3	250/350	33	250/350	63	400/500	93	450/650
4	500/550	34	800/1200	64	250/350	94	200/300
5	100/150	35	3000/3500	65	1200/1800	95	500/700
6	300/400	36	500/700	66	1000/1500	96	500/700
7	200/250	37	800/1200	67	800	97	150/200
8	150/225	38	1500/2500	68	400/500	98	250/350
9	300/400	39	800	69	400/600	99	150/250
10	1000/1200	40	2500/3500	70	2500/3000	100	150/250
11	150/180	41	60/100	71	1000/1500	101	150/250
12	400/500	42	400/500	72	800	102	300/400
13	350/450	43	150/250	73	800/1200	103	350/450
14	150/200	44	250/350	74	800	104	500/700
15	200/300	45	180/220	75	700/900	105	400/600
16	1000/1200	46	200/250	76	1000/1200	106	200/300
17	150/250	47	250/350	77	800/1200	107	600/800
18	1200/1800	48	80/120	78	1000	108	1500/2000
19	900/1100	49	800/1200	79	600/800	109	100/150
20	1000/1250	50	250/350	80	600/800	110	200
21	90/120	51	200/300	81	400/500	111	200/300
22	120/180	52	800	82	600/800	112	100
23	100/150	53	800	83	600/800	113	400/600
24	80/120	54	280/360	84	150	114	Refer Dept.
25	80/120	55	800	85	200	114A	Refer Dept.
26	200/300	56	400/600	86	300	115	400/600
27	800/1000	57	200/300	87	3500/4500	116	350/450
28	400/500	58	300	88	Refer Dept.	117	150/200
29	250/350	59	300/500	89	Refer Dept.	118	600/800
30	120/180	60	200/300	90	600/800	119	400/600

Lot	£	Lot	£	Lot	£	Lot	£
120	700/800	168	300/500				
121	700/900	169	600/800				
122	800/1000	170	800/1200				
123	800/900	171	600/1000				
124	1000/1200	172	150				
125	1000/1200	173	50				
126	4000/4500	174	800/1000				
127	1800/2200	175	350/450				
128	700/900	176	800/1000				
129	1800/2000	177	200/300				
130	1000/1500	178	800/1000				
131	5000/6000	179	250/350				
132	1200/1400	180	300/400				
133	1500/1800	181	600/800				
134	1000/1500	182	250/350				
135	300	183	800/1000				
136	250/350	184	300/400				
137	300/400	185	150/200				
138	300/400	186	80/120				
139	100	187	250/350				
140	100	188	300/350				
141	100	189	300/350				
142	80/120	190	200/300				
143	450/500	191	200/300				
144	300/350	192	300/400				
145	300	193	150/250				
146	500/600	194	300/350				
147	2800/3200	195	Refer Dept.				
148	300/500	196	Refer Dept.				
149	1000/1500	197	Refer Dept.				
150	800/1200	198	Refer Dept.				
151	800/1000	199	Refer Dept.				
152	800						
153	1400/1600						
154	900/1000						
155	800/1000						
156	800/1200						
157	200/300						
158	600/700						
159	800/1000						
160	Refer Dept.						
161	Refer Dept.						
162	800/1200						
163	300/500						
164	80/120						
165	300/500						
166	600/800						
167	100/150						

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34-35 New Bond Street, London W1A 2AA Telephone: 01-493 8080
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BIDDING SLIP

"BENIN"

Date _____

Please bid on my behalf at the sale of: PRIMITIVE ART

on (date) Tuesday, 12th July, 1977 for the following Lots up to the price mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves, if any. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price.

Lot No.	Title or Description	£ Bid price (excluding premium)

PLEASE USE BLOCK LETTERS

Name _____

Address _____

Telephone No. _____

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

SPB4036/G

ADVICE TO BIDDERS

If instructed we will execute bids and advise intending Purchasers. The service is free. Lots will always be bought as cheaply as is allowed by other bids and reserves. Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram.

Please use the bidding slips provided and check Lot numbers and descriptions.

Always quote the code name of the Sale Catalogue.

Please bid as early as possible.

'Buy' bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the Sale.

Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word 'OR' between Lot Numbers.

Should you be a successful bidder you will receive an invoice detailing your purchases and giving instructions for payment and clearance of goods.

Unsuccessful commission bidders will be advised.

PLEASE CHECK YOUR BID

AMERICAN INDIAN, PRE-COLUMBIAN, OCEANIC AND AFRICAN ART

including

A Teotihuacan greenstone Mask
A Mayan pottery Jar
A Bakongo wood maternity Group
A Fang wood Figure
An Ashira-Bapunu white-painted wood Mask
and
A Benin bronze Plaque
with a Portuguese soldier

which will be sold by auction
by

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Telephone: 01-493 8080 Telex: 24454 SPBLON G

Day of Sale

Tuesday, 12th July, 1977, at 11 am precisely

To be viewed and sold in the
Royal Watercolour Society Galleries
26 Conduit Street, London, W.1

In sending Commissions this Catalogue may be referred to as "BENIN"

On view at least two days previously (not Saturdays)

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- 1 A premium at the rate of 10% of the hammer price of each lot sold (together with any Value Added Tax chargeable thereon) is payable by the buyer to Sotheby Parke Bernet & Co. ("Sotheby's") for their own retention and will not be waived. In the case of secondhand goods which are dealt with for VAT purposes under VAT Notice No. 712, H.M. Customs and Excise have pointed out that it is the sum of the hammer price and the premium which is the seller's gross selling price and the buyer's purchase price.
- 2 Sotheby's reserve the right at their discretion to refuse admission to their premises or attendance at their sales.
- 3 Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement or representation of fact. Sotheby's reserve the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.
- 4 A licence from the Department of Trade is required before items of certain kinds can be exported from the United Kingdom (for which an application can be made by Sotheby's on the buyer's behalf).
- 5 A Currency Conversion Indicator will be operated at some sales. The foreign currency amounts shown will be calculated by reference to the London foreign exchange market rates applicable at the close of business on the last business day prior to the sale. The amounts indicated will be for buyers' guidance only and Sotheby's will not accept any responsibility in the event of error. Buyers will be liable to pay the aggregate price in accordance with the Conditions of Sale in pounds sterling.

Standard Conditions of Sale

- 1 In these Conditions:-

"Sotheby's" means Sotheby Parke Bernet & Co.

"the hammer price" means the price at which any lot is knocked down to the buyer;

"the premium" means the premium payable by the buyer under Condition 6 below;

"the aggregate price" means the aggregate of the hammer price, the premium and any Value Added Tax chargeable on the hammer price and the premium.

- 2 The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have the absolute discretion to settle it and to put any disputed lot up again. Sotheby's act as agents only except (a) to the extent they are stated wholly or partly to own any lot and (b) in respect of any obligation to repurchase under Condition 8 below and (c) in the retention of the premium referred to in Condition 1 above. They have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason.
- 3 No person shall offer any bid (a) less than £1 or (b) less than 5% higher than any previous bid or such other amount as the auctioneer may in his absolute discretion direct.
- 4 All lots are put up for sale subject to any reserve price imposed by the seller. Where there is no reserve price (but not otherwise) the seller has the right to bid either personally or by any one person (who may be the auctioneer).

- 5 Immediately the lot is sold the buyer shall notify his name and address to Sotheby's and, if required:-

(a) provide bank and/or other references; and

(b) pay down 50p in the pound (or such other amount as Sotheby's in their absolute discretion may determine) in part payment of the aggregate price,

in default of which the lot or lots purchased may be immediately put up again and resold.

- 6 The buyer shall pay a premium of 10% on the hammer price (together with any Value Added Tax chargeable in respect of such premium). By the making of any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot Sotheby's will receive from the seller commission at their usual rates in addition to the said premium of 10%, and assents to Sotheby's receiving the said commission.
- 7 All lots are sold as shown, with all faults, imperfections and errors of description. Subject to Condition 8 below, neither Sotheby's nor the seller are responsible for errors of description or for genuineness or authenticity of any lot, or for any fault or defect in it howsoever caused. No warranty whatever is given by Sotheby's or any seller to any buyer in respect of any lot and any implied conditions or warranties (except, in the case of the seller, those implied under Section 12 of the Sale of Goods Act, 1893 as amended by the Supply of Goods (Implied Terms) Act 1973) are hereby excluded.
- 8 (1) Subject to paragraph (3) below, if within five years of the sale of any lot the buyer gives notice in writing to Sotheby's that the lot sold is a deliberate forgery and returns the lot to Sotheby's in the same condition as it was at the date of the sale, and it is established that the lot is a deliberate forgery, Sotheby's upon being satisfied that the buyer has and is able to transfer a good and marketable title thereto free from any liens, charges or encumbrances, will either rescind the sale and refund such of the aggregate price as has been received by them or will repurchase the lot for such a sum as when added to the amount of any Value Added Tax chargeable thereon shall equal the aggregate price paid for the lot by the buyer.
(2) "A deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the Catalogue description and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description.
(3) Notwithstanding that the said lot is "a deliberate forgery" within the meaning of paragraph (2) above the buyer shall have no rights under this Condition where:
(a) the said Catalogue description at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated there to be a conflict of such opinion; or
(b) it can be established that the lot is a deliberate forgery only by means of scientific processes not generally accepted for use until after publication of the Catalogue;

(4) The benefit of this Condition which shall not be assignable shall vest solely and exclusively in the buyer who for the purpose of this Condition shall be and only be the person to whom the original invoice is made out by Sotheby's in respect of the lot sold.

9 Except insofar as other arrangements may have been made with Sotheby's prior to the sale, the buyer shall pay the aggregate price to Sotheby's and take away the lot purchased from Sotheby's premises at the buyer's expense by 4.30 p.m. on the first working day after the conclusion of the sale. Any lot not so taken away may be subject to a charge for warehousing. No lot purchased shall be claimed or removed until the sale has been concluded. The property in a lot purchased shall not pass to the buyer until he has made payment in full to Sotheby's of the aggregate price. Nevertheless every lot shall be at the sole risk of the buyer from the fall of the hammer. Sotheby's shall not be responsible for loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in their custody. If at the expiration of seven days after the date of the sale a lot is not paid for in full and taken away, the sale may be rescinded without any notice being given to the buyer. Sotheby's reserve the right to charge interest at a rate not exceeding 0.05% per day on any part of the aggregate price remaining unpaid for more than 7 days from the date of the sale.

10 Any payments by a buyer to Sotheby's may be appropriated by Sotheby's towards any sums owing from that buyer to Sotheby's on any account whatever without regard to any purported appropriation by the buyer, whether express or implied.

11 In the event of any failure of the buyer to comply with any of the above Conditions, the damages recoverable by the seller or Sotheby's from him shall include, but not be limited to, any loss arising on any resale of the lot, together with the premium charges and expenses in respect of both sales, and any money deposited in part payment may be applied by Sotheby's in or towards discharge of his liability to them.

12 Every sale and all matters connected therewith including these Conditions shall be governed by and construed in accordance with the law of England and the buyer hereby submits to the non-exclusive jurisdiction of the English courts.

13 In the case of some lots the buyer will be liable to pay Value Added Tax on the hammer price and the premium. All such lots are indicated with the sign †, where the tax is payable at the standard rate and with the sign ‡ where the tax is payable at the higher rate.

14 The above Conditions and all notices, descriptions, statements and other matter in the Catalogue and elsewhere concerning any lot are subject to any statements modifying or affecting the same made by the auctioneer from the rostrum prior to any bid being accepted for the lot.

15 By the making of any bid the buyer acknowledges his acceptance of these Conditions and the terms of any Notices and other Conditions in the Catalogue.

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ABBREVIATIONS

- Bascom. W. Bascom. *African Arts. Exhibition at the University of California*, Berkeley, 1967.
- Coe. R. T. Coe. *Sacred Circles, Two Thousand Years of North American Indian Art, Exhibition Catalogue, Hayward Gallery*, London, 1977.
- Fischer. E. Fischer & H. Himmelheber. *Die Kunst der Dan*, Exhibition catalogue from the Rietberg Museum, Zurich, 1967.
- Hamilton. A. Hamilton. *The Art Workmanship of the Maori Race in New Zealand*, Dunedin, 1896.
- Kubler. G. Kubler. *The Art and Architecture of Ancient America—The Mexican, Maya, and Andean Peoples*, Great Britain, 1962.
- Lehuard. R. Lehuard. *Les Phemba du Mayombe. Supplement to Arts d'Afrique Noire, Vol. 17*, 1976. Arnouville, 1977.
- Olbrechts. F. M. Olbrechts. *Kunst van Vroeg en van Verre*, Bruges, 1929.
- Perrois. L. Perrois. *La Statuaire Fan Gabon. Memoires O.R.S.T.O.M. No. 59*—Paris, 1972.
- Pitt-Rivers. Lieutenant-General Pitt-Rivers, *Antique Works of Art from Benin*, printed privately, Great Britain, 1900.
- Rivet. P. Rivet. *Maya Cities*, Great Britain, 1973.
- Soustelle. J. Soustelle. *L'Art du Mexique Ancien*, Paris, 1966.

CATALOGUE OF AMERICAN INDIAN, PRE-COLUMBIAN, OCEANIC AND AFRICAN ART

Day of Sale

Tuesday, 12th July, 1977, at 11 am precisely

ALL SALES SUBJECT TO THE CONDITIONS PRINTED
IN THIS CATALOGUE

AMERICAN INDIAN, PACIFIC NORTHWEST COAST AND ESKIMO ART

Various Properties

1 A Navajo wool Blanket, the design comprised of serrated edged diamond motifs, woven in shades of brown, grey, camel and crimson, 42in. (107cm.) by 75½in. (192cm.), *slight bleeding at one end*

2 A PLAINS INDIAN NECKLACE, composed of eagle claws and brass beads strung on rawhide, 32in. (81.28cm.), c. 1870-1880

3 A NAVAJO SILVER 'SQUASH BLOSSOM' NECKLACE, with ten 'coin' silver squash blossoms interspersed with silver beads, with a triple wire naja, 22½in. (57.15cm.), c. 1910

4 A CROW HIDE POSSIBLE BAG, with a geometric quilled pattern in the centre and with beadwork edges and brass suspensions, 15in. (38.10cm.) by 19½in. (38.10cm.), c. 1870

5 A Northern Plains hide Shirt, hide with pony head decoration and fringe, 29in. (73.66cm.), c. late 19th Century

6 A CROW SADDLE DROP (saddle bag), on hide and trade cloth, in blues and greens on red trade cloth, with fringe attached, 51in. (129.54cm.), c. 1880

7 A CROW/CREE DANCE BELT, on cloth, beaded in polychrome in floral patterns on red trade cloth with trade bead and copper bell attachments, 46in. (116.84cm.), c. 1880

8 A NORTHERN PLAINS BEADED MARTINGALE, on red trade cloth, with a beaded floral pattern in polychrome beads, 28in. (71.12cm.), c. 1880's

(See Plate II)

9 A SALISH WOOD STAFF HEAD, the crouching figure clasping the long protruding tongue and with metal inset eyes, 6½in. (15.88cm.), c. 1860

(See Plate III)

10 AN ARAPAHO GHOST DANCE SHIRT, red, shirt of hide with painted designs in yellow of stars and crosses, partially beaded and fringed; shirt strips were later removed and design overpainted in the ghost dances of the 1890's, 32in. (81.28cm.), c. 1860

(See Plate I)

11 A Sioux Pipe, with a carved wooden stem and catlinite bowl eaglehead with motif of a buffalo, carved inlay in geometric pattern, 25in. (63.50cm.), c. 1900

12 AN EASTERN WOODLANDS PAD SADDLE, on hide with beaded corners and floral patterns in polychrome beads with yarn and beaded drops, 20½in. (52.57cm.), c. 1860-1870

13 A SIOUX POSSIBLE BAG, fully beaded on hide with geometric patterns in blue, yellow, reds, greens and white, 22½in. (57.16cm.), c. 1890

(See Plate I)

14 A CHIPPEWA BEADED BANDOLIER BAG, on cloth with polychrome floral and geometric patterns, 44in. (111.76cm.), c. 1880-1920

(See Plate I)

15 A CROW GHOST DANCE WAND, buffalo horns attached to a fully beaded stem in polychrome, 30in. (76.2cm.), c. 1890

16 A TLINGIT WOOD RAVEN RATTLE of typical form, with a mask in low relief on the underside, a recumbent anthropomorphic figure joined to a raven head by the extended tongue on the top and with blue, red and green pigmentation, 14½in. (37cm.), c. late 19th Century

(See Plate VII)

17 A Kwakiutl wooden Halibut Hook, the conjoined hafts and metal barb bound with fibre and carved with the surmounted figure of a seamonster and eagle, 11½in. (28.5cm.), c. 1880-1900

** Provenance: Arman Collection

(See Plate VII)

18 A CREE QUILLED HIDE RIFLE CASE, with loomed quillwork on ends, fringe and pony beaded drops, 58in. (147.32cm.), c. 1840-1850

(See Plate I)

19 A SIOUX FULLY BEADED CRADLEBOARD, in geometric patterns in blues, reds, greens, and yellows on a white background, beaded front and back, 28in. (71.12cm.), c. 1875-1885

(See Plate II)

20 A NORTHERN PLAINS SHIRT, with beaded strips on hide, strips in reds, blues, whites and yellows in geometric patterns, beaded neckdrop and fringe, 37in. (93.98cm.), c. 1880-1885

(See Plate II)

21 A Navajo Blanket, the design of four half diamonds culminating at a centre point in shades of ivory, madder, camel and black, 5ft. 7in. by 3ft. 3in. (170cm. by 99cm.), circa 1920, condition: good, slight bleeding

22 AN AMERICAN INDIAN CLOTH AND BEADWORK 'OCTOPUS' BAG, with four flaps terminating in glass beads at the bottom, decorated on the black felt ground with polychrome floral beadwork, with red wool tassels, 18¾in. (47.5cm.), Woodlands

(See Plate II)

23 ANOTHER LOT, similar to the above, with fewer bead suspensions, 16in. (40.5cm.) approx, the beadwork damaged on one side, Woodlands

24 An American Indian cloth and beadwork Apron, of almost rectangular form, decorated with light brown, red and blue satin bordered with white beads on a dark blue felt backing, with a strip of polychrome beadwork across the top, 22½in. (56.5cm.) by 19in. (48cm.), Woodlands

25 An Eskimo ivory Pendant, in the form of a stylized female figure, pierced through the breasts and the pubic region for suspension, with incised linear and dot decoration, 1½in. (4.25cm.)

26 An Eskimo ivory Pendant, in the form of an anthropomorphic head, with drilled circular eyes, a ridge nose and rounded forehead, pierced for suspension through a 'winged' projection from the top of the head, 2in. (5cm.)

27 AN ALEUT SEAL-GUT PARKA, the strips of gut sewed together laterally, decorated with strips of auburn coloured hair, tufts of feathers and with two bands of feathers encircling the bonnet, 43in. (109cm.)

(See Plate IV)

28 A HAIDA ARGILLITE CARVING, probably originally intended as a pipe, of flattened form, incorporating a number of totemic motifs including a figure of a thunderbird, three raven heads of varying size, an anthropomorphic head wearing five potlatch rings and with incised decoration on either side, 11in. (28cm.) by 3½in. (8.25cm.)

(See Plate III)

29 A Group of four Eskimo ivory Fish, each of flattened stylized form with incised darkened features, two with ivory insets in the heads, 3½in. (9cm.)/3⅝in. (8.5cm.) (4)

30 A Pacific Northwest Coast Horn Ladle, the deep oval bowl with flaring sides, the irregularly curving handle tapering towards the end and with a finial in the form of a plain pierced lug, 18½in. (47cm.)

(See Plate III)

31 A PACIFIC NORTHWEST COAST HORN LADLE, with a slender curving bowl, the circular handle tapering towards the end, carved with totemic motifs comprising a bear holding a pair of animal heads and surmounted by a seated animal, 13¼in. (33.5cm.), *Haida* (?)

(See Plate III)

32 A HAIDA ARGILLITE MODEL TOTEM, with a figure of a bear surmounted by a beaver and with a raven forming the terminal, the beak of the raven pierced and the back of the totem of concave form, 19in. (48cm.), (*slight chip to the bottom edge*)

(See Plate III)

33 A PACIFIC NORTHWEST COAST HORN LADLE, the gently curving oval bowl joined to the handle with two horn rivets, the handle carved with a variety of totemic motifs including a killer whale (?) head with a small animal emerging from the mouth, a diminutive human figure on either side and with a terminal in the form of a raven, 9¾in. (25cm.), *Tlingit*

(See Plate III)

34 A HAIDA WOOD PANEL, of rectangular form, probably from a large box, with incised decoration comprised of twelve totemic masks, eleven masks including beaver and bear masks surrounding the central killer whale motif, painted in shades of red and black and with hatched decoration, 30½in. (77.25cm.) by 29in. (43cm.)

(See Plate IV)

35 A PACIFIC NORTHWEST COAST WOOD TOTEM, comprised of a figure of a bear eating an otter and with a small human mask between the ears of the bear, surmounted by another bear eating a frog and surmounted by four potlatch rings with an eagle at the top, painted with red and dark brown and with traces of blue pigment, 44½in. (113cm.)

(See Plate VI)

36 A PACIFIC NORTHWEST COAST IVORY TALKING STICK, of circular form, the upper part carved with a spiral zone surmounted by a totemic animal mask and a figure of a bear, the top carved with a tapered peg for insertion into a handle, now missing, 41½in. (104.5cm.), *Tsimshian* (?), *c. Late 19th Century*

37 A PACIFIC NORTHWEST COAST WOOD MASK, in the form of a naturalistically carved human face, the lips parted to reveal the teeth and with a lip plug in the lower lip, with traces of red and green pigment, 8¾in. (22.5cm.), *Tsimshian* (*repaired*), the wood oiled with linseed

(See Plate V)

38 A PACIFIC NORTHWEST COAST WOOD MASK, representing 'Noohlmahl', bearing a combination of human and animal attributes, with pierced circular eyes and a pierced mouth, with fibre cord from the 'bite-stick' remaining in small holes above the mouth, painted with dark brown and red pigment, 11in. (28cm.), *Kwakiutl*, the wood oiled with linseed

** The mythical being Noohlmahl was one of two mythical beings in the Hamatsa winter dances. Figures wearing these masks caused trouble unless placated during the dance
c.f. Coe, fig. 254

(See Plate V)

39 A PACIFIC NORTHWEST COAST WOOD MASK, the rounded face with pierced circular eyes and pronounced features, painted with red and black geometric motifs, 11½in. (25.5cm.), *Bella Coola* (?)

(See Plate V)

40 AN ESKIMO IVORY BOW-DRILL, of curving almost rectangular form, tapering slightly at either end, with incised and darkened decoration comprised of a variety of hunting scenes showing Eskimo and European hunters in pursuit of a variety of game including caribou and geese, some scenes shown in the near and others in the far distance, with portrayals of both Eskimo and European settlements and whaling ships, one side edge decorated with a hunting scene, the other plain, pierced twice at one end and once at the other, 15½in. (40.25cm.)

** Formerly in the H. Beasley Collection

(See Plate VI)

PRE-COLUMBIAN ART

41 A Costa Rican stone Vessel, in the form of an armadillo (?), of oval form, the head projecting from one end, the tail from the other, with incised decoration, the lid and body pierced in several places so as to enable them to be tied together, 8¼in. (21cm.)

42 A Mayan pottery Incensario, of cylindrical form, decorated with a pair of human heads, each wearing a variety of regalia including ear ornaments and necklaces, the arms of the lower figure projecting and held to the sides of the head, with a curving projection decorated with a bird above the faces and a flange to either side, 13in. (33cm.) *repaired*, 1000-1200 A.D.

43 A Salvador pottery Bowl, of flaring circular form and with an everted rim, painted with red, brown and cream slip on the buff coloured body of the pot, with a frieze of seated figures around the outside and a band of glyphs around the inner surface, 6¾in. (16.25cm.), *Tazumal* 550-950 A.D.

44 A Mochica-Chimu pottery Vessel, in the form of a human head, the wide flattened face with naturalistic hooked features, with lug ears and with a braided loop handle attached to the tapering circular spout, 9in. (23cm.)

45 A VICUS POTTERY WHISTLING VESSEL, in the form of a stylized parrot, with a notched ridge running over the head and beak, the wings forming thin ridges along the body, a strap handle linking the tapering circular spout with the base of the head and with negative geometric decoration on the reddish body, 9½in. (24cm.), c. 100 A.D.

(See Plate VII)

46 A Recuay pottery Effigy Vessel, of circular shape, in the form of a male figure, with a stylized body, the arms forming a thin ridge, the feet projecting at the base, the head projecting from the top, wearing circular ear spools and a headdress with a circular spout projecting from the front, a flaring circular neck behind the head and decorated geometric motifs painted with brown and grey slip on the buff-coloured body, 6½in. (16.5cm.), 150 B.C.—150 A.D.

47 A Jalisco pottery Figure, seated in a hunched position with the arms crossed on the knees, with a thin hooked nose, slightly parted lips and slit eyes, wearing ear and nose ornaments, a headband and cap, 11¼in. (29cm.), (*slight repairs*)

48 A Pre-Columbian gold Ear Ornament, of circular ring form, with a stylized figure of a monkey and a small opening for attachment, 3¾in. (9.5cm.)

49 A GUERRERO STONE HEAD, with protruding features, a rectangular mouth and circular eyes, a ridge formed by three small projections to either side, the coiffure arranged in a tress which falls to the right side of the head forming a ridge at the centre, 10¼in. (26cm.), c. 300-100 B.C.

(See Plate XII)

50 A PRE-COLUMBIAN GOLD NOSE ORNAMENT, of elongated diamond-shaped form, with an elliptical opening bordered on one side by raised parallel ridges in the centre, 10½in. (25.75cm.), *Quimbaya, Colombia, c. 800-1,000 A.D.*

51 A PRE-COLUMBIAN GOLD PENDANT, in the form of a frog, naturalistically modelled, with protruding spherical eyes, a ropework motif band running down the back and over each back leg, with a pierced ridge on the underside for suspension, 1⅜in. (3.5cm.), *Tairona, 1,000-1,500 A.D., (slight damage)*

52 A MAYAN POTTERY BOWL, of circular form with rounded sides, painted with red and black slip on the orangeware body of the pot, a band of glyphs encircling the sides, with an hour-glass shaped hole to either side of a crack indicating an ancient repair, 8⅝in. (22.5cm.), c. 600-900 A.D.

53 A MAYAN POTTERY COVERED VESSEL, of curved circular form supported on a flaring foot, painted with orange, brown and black slip, a band of glyphs encircling the pot and the sides of the lid, with a cylindrical handle, 6⅜in. (16cm.), *Late Classic, 600-900 A.D., the foot partly missing, slight damage*

(See Plate VIII)

54 A Mayan pottery female Figure, of hollow bell-like form, the flattened arms extended to either side, wearing a skirt, ear ornaments and an elaborate headdress, with protruding naturalistic facial features and traces of orange slip, 5⅝in. (13.5cm.), c. 600-900 A.D.

(See Plate VIII)

55 A MAYAN POTTERY COVERED VASE, of almost cylindrical form, supported on three hollow feet, the sides and edge of the lid decorated with incised triangular motifs filled with hatching, with a flaring circular handle, the entire surface covered with burnished dark brown slip and with traces of cinabar, 11in. (28cm.), *Tikal, Early Classic, 300-600 A.D.*

(See Plate VIII)

56 A MAYAN POTTERY VASE, with a rounded fluted base and cylindrical neck, with a band of incised decoration around the top section, comprised of stylized human heads interspersed with cross motifs, 7⅝in. (18cm.), *(repaired), 900-1200 A.D.*

(See Plate VIII)

57 A Salvador pottery Bowl, of circular form with flaring sides, painted with reddish-brown, orange and black slip, decorated with a frieze of seated figures and stylized glyphs around both the inner and outer surfaces, 7⅝in. (18cm.), *(repaired), 550-950 A.D.*

58 Another, of similar form, painted in similar colours, with three seated warrior figures around the outside, each holding a plumed object to the front, 6½in. (16.5cm.), *(slight damage, repaired), 550-950 A.D.*

59 A SALVADOR POTTERY BOWL, with a small circular foot, zones of fluting on the underside, painted with reddish-brown, dark brown and buff coloured slip, with a frieze of seated warrior figures around the outside, 8¼in. (21cm.), *Tazumal 550-950 A.D.*

60 A Pre-Columbian gold Funerary Mask, of typical form, with the features worked in repousse, the elongated eyes with small circular pupils, with dotted decoration around the side edges and pierced for attachment, 9⅝in. (24.25cm.) wide, *Early to Middle Chimu, 900-1460 A.D.*

61 A Jalisco pottery Figure, seated on the haunches, the diminutive legs to the front, the right hand thrust to the front, the left held to the side of the head, the long face with a thin nose and mouth and staring eyes, painted with red, white and dark brown slip, 10½in. (27cm.), c. 100 A.D.

62 A MOCHICA POTTERY STIRRUP VESSEL, in the form of a female figure, stooping with a large bundle on the back, the hands to either side of the head, painted with buff and cream slip and with the stirrup section at the back, 9¼in. (25cm.), 200-500 A.D.

63 A MOCHICA BLACKWARE POTTERY STIRRUP VESSEL, in the form of a kneeling warrior, the hands held to the knees, wearing a tunic decorated with incised curvilinear motifs, a circular disc to either side of the forehead, wearing a cap with a rounded projection to either side, the stirrup section at the back, 6½in. (16cm.), 400-100 B.C.

64 A MOCHICA POTTERY STIRRUP VESSEL, in the form of a seated male figure, the arms crossed and resting on the knees and the head turned to the side, wearing a conical cap, with buff and brown geometric slip decoration, 8in. (20cm.), 200-500 A.D.

65 A MAYAN POTTERY BOWL, supported on four pierced rattle legs, with a rounded base and gently flaring sides, painted with red and black slip on the buff-coloured ground, painted on both the inner and outer surface with four stylized faces representing the god Tlaloc interspersed with zones of hatching, 14in. (35.5cm.), *Seibal Culture*, c. 700 A.D.

(See Plate IX)

66 ANOTHER LOT, almost identical to the above, almost certainly by the same hand as the above lot, 14in. (35.5cm.), *Seibal Culture*, c. 700 A.D., (*repaired and with several minor pieces missing*)

67 A MAYAN POTTERY TRIPOD VESSEL, of cylindrical form, one side modelled in relief with a human face, the protruding mouth with parted lips, with a hooked nose, a straight ridge across the forehead, with small circular ear spools, a twisted band around the top and another encircling the bottom, with traces of white pigment and with a pierced lug at the top (originally with four lugs, only the one remaining), 9½in. (24cm.), diam., *Quiché*, 1000-1200 A.D.

(See Plate IX)

68 A MAYAN POTTERY VASE, of cylindrical form, painted with red, cream and black slip, decorated with curvilinear devices, with a band of glyphs encircling the rim and with a burnished surface, 8in. (20.5cm.), (*repaired*), 600-900 A.D.

(See Plate IX)

69 A NAZCA POTTERY VESSEL, of compressed globular form, a strap handle joining the twin circular spouts, decorated with a pair of feline deities, each wearing elaborate regalia and with a severed head on the back, painted in shades of red, brown, grey and cream, 7in. (18cm.) diam., (*slight pitting on one side*), *Middle Nazca*, 100-300 A.D.

(See Plate VII)

70 AN ECUADORIAN POTTERY MALE FIGURE, probably representing a warrior, wearing elaborate regalia, holding fruit (?) in the left hand, a circular staff in the right hand, with a nose ornament, a necklace and long flaps with human masks at the top from the ears, with a bulbous helmet, painted with white, ochre and pink slip decoration, 13½in. (34.5cm.), *Manabi*, c. 450 A.D.

** A thermoluminescence test has been run on this piece. Oxford Research Laboratory ref. no. 281G36

(See Plate X)

71 AN ECUADORIAN POTTERY FEMALE FIGURE, the body of flattened form, the arms to either side, wearing a long garment, ear, nose and lip ornaments, with a bulbous headdress composed of pointed leaf-like projections, with green and brown slip decoration, 11½in. (29cm.), *Jama Coaque*, c. 500 A.D.

** A thermoluminescence test has been run on this piece. Oxford Research Laboratory ref. no. 281G37

(See Plate X)

72 A JAINA POTTERY MALE FIGURE, nude, standing with the arms to the front of the slender body, wearing a necklace and circular ear ornaments, the naturalistic face with scarifications on the nose, chin and forehead, with a headdress which falls in circular strands to the back, 8½in. (22.5cm.), c. 500 A.D. (*restored*)

** A thermoluminescence test has been run on this piece. Oxford Research Laboratory ref. no. 281G35

(See Plate X)

73 A JALISCO POTTERY MALE FIGURE, seated with the hands resting on the knees, wearing armlets, ear and nose ornaments, a cap and with orange slip decoration on the cream slip ground, the head of elongated form, the eyes rendered with pellet insets, 16in. (40.5cm.), c. 300-500 A.D., (*repaired*)

(See Plate XII)

74 A TEOTIHUACAN POTTERY VASE, of circular form with a rounded shoulder and flaring neck, with a pair of small loop handles, decorated in polychrome on stucco with four warrior figures, each wearing elaborate regalia and carrying a variety of utensils including staffs, walking on an undulating ground interspersed with cacti, a frieze of geometric devices around the neck, painted with pink, pale green, and black on a predominately white ground, 10 $\frac{3}{8}$ in. (26.25cm.), (*restored*), c. 300 A.D.

** A thermoluminescence test has been run on this piece. Oxford Research Laboratory ref. no. 281G38

75 A MAYAN POTTERY VESSEL, of circular form with gently rounded sides, painted with orange, brown and black slip, the outer surface decorated with a double frieze of conventionalized heads of the god Tlaloc, interspersed with hatching and with a hooked band separating the two friezes, 4 $\frac{3}{8}$ in. (12.25cm.), *Seibal culture*, c. 300-600 A.D.

(See Plate XI)

76 A MAYAN POTTERY DISH, of circular form, with a small circular foot, an everted ridge around the bottom and straight flaring sides, painted with orange, reddish-brown and black slip, decorated with a central figure of a standing warrior, wearing a plumed headdress and other elaborate regalia, the outer sides decorated with stepped geometric and chevron motifs, 10 $\frac{1}{2}$ in. (27.5cm.), *Late Classic*, 600-900 A.D.

(See Plate XI)

77 A MAYAN POTTERY DISH, supported on a small circular foot, with flaring sides, painted with orange, brown and black slip, decorated with an eagle (?), with bifoliate motifs around the inner sides and a chevron border, with a crack, with an hour-glass shaped hole on either side indicating an ancient repair, 12 $\frac{3}{4}$ in. (32.5cm.), *Late Classic*, 600-900 A.D., (*slight crack*)

(See Plate XI)

78 A SALVADOR POTTERY URN, flaring slightly to the top and with a small tapering foot, painted with red, brown and black slip, decorated with three zones, each containing a standing figure wearing elaborate regalia, interspersed by plain zones of a similar shape and with a band incorporating stylized glyphs and geometric devices encircling the rim, 6 $\frac{3}{4}$ in. (17cm.), (*slight damage*), *Tazumal, Period III* 550-950 A.D.

(See Plate XI)

79 A TEOTIHUACAN BLACKWARE POTTERY BOWL, with flaring sides, the outer surface with incised decoration comprised of stylized serpent and sunburst motifs, 8 $\frac{1}{4}$ in. (21cm.), 300-500 A.D.

(See Plate XIII)

80 A MAYAN POTTERY BOWL, with a flat base and flaring sides, painted with reddish-brown and dark brown slip on the buff-coloured ground, decorated with three pairs of reddish-brown glyphs interspersed with curvilinear motifs, a loop band around the inner rim, 6 $\frac{1}{2}$ in. (16.5cm.), *Classic Period*, c. 600 A.D.

(See Plate XIII)

81 A MAYAN POTTERY URN, of cylindrical form, painted with reddish-brown slip, one side decorated with an incised conventionalized figure, wearing elaborate regalia and with incised geometric motifs, 9in. (23cm.) diam., c. 1,000 A.D.

(See Plate XIII)

82 A MAYAN POTTERY COVERED VASE, supported on three hollow circular feet, of almost cylindrical form with a low relief band around the bottom and flaring slightly towards the top, the sides decorated with incised geometric motifs, the lid with a band of incised guilloche, the entire surface comprised of burnished dark brown slip and with traces of cinnabar, 9 $\frac{3}{4}$ in. (25cm.), *Tikal, Early Classic*, 300-600 A.D., *repaired*

(See Plate XIII)

83 A MAYAN POTTERY URN, of flaring circular form, one side decorated in high relief with a jaguar head, the fore-paws projecting to either side with the claws clasping circular ring projections, with a rectangular flange to either side (one mainly missing), 18 $\frac{1}{2}$ in. (47cm.), *Late Classic* 800-1000 A.D.

(See Plate XII)

84 A Jalisco pottery female Figure, seated with pointed legs to the front, the hands on the sides of the stomach, with small pointed breasts, the long concave face with a hooked nose and 'coffee-bean' eyes, wearing ear ornaments and with an incised coiffure and a hole in the top of the head, 8 $\frac{3}{8}$ in. (21.25cm.), c. 100 A.D.

85 A MOCHICA-CHIMU POTTERY WHISTLING VESSEL, one side in the form of a bat effigy, the wings projecting to the sides, the head at the top, with a strap handle linking it to the other ridged circular side, 7½in. (19cm.)

86 AN ECUADORIAN POTTERY VESSEL, of oval form, the top in the form of a pair of human heads, each with an angular face, with pierced slit eyes and mouth and with a flaring rim at the top of each head, the whole painted with brown and ochre slip and with negative linear decoration, 15in. (38cm.), (slight damage)

87 A MAYAN POTTERY URN, decorated in high relief with a human head, probably representing a priest, with a hooked nose and downcast features, with traces of red pigment remaining on the face and with a rectangular flange projecting to either side, 19¼in. (49cm.) high by 24¾in. (63cm.) wide, Palenque c. 800 A.D. (a considerable part of the undecorated back section missing)

(See Plate XIV)

88 A TEOTIHUACAN GREENSTONE MASK, with recessed slit eyes, protruding parted lips, a small triangular nose with drilled nostrils, a flattened forehead, slightly protruding angular cheek-bones, the ears forming rectangular flanges to the sides, drilled for attachment through the sides of the forehead and the bottom of the ears, 5½in. (14.25cm.) wide by 5½in. (14cm.) high, (a slight chip to the nose)

** c.f. Soustelle, pls. 43-46, Kubler pl. 9, fig. B

(See Colour Illustration, Plate XV)

89 A MAYAN POTTERY VESSEL, of slightly compressed globular form, with a gently flaring rim, painted in reddish-brown and dark brown slip on an orange ground, decorated with a scene depicting six figures engaged in ceremonies of religious observance, each figure wearing elaborate regalia including plumed and animal mask headdresses, with a figure of a priest seated on a low platform offering a cup to a suppliant seated beside the platform, another figure kneeling and drinking from a vessel behind the suppliant figure, the other side with a scene of two figures seated in front of a priest who offers one a cup, the seated figure behind holding a rattle and each wearing an animal-head headdress, 9¼in. (23.5cm.) high by 11in. (28cm.) wide, c. 780 A.D. (repaired)

** Certain clearly defined zones now appear as being devoid of colouration, these were almost certainly originally filled with white pigment which, being less durable than the surrounding slip decoration, has been eroded to reveal the body of the pot. This pot, from the famous ruins of Bonampak, in the territory of Lakandon in the state of Chiapas is of an extremely rare and perhaps unique shape. It displays the same style of painting as found in the frescoes of the temple known as 'House of the Jaguar'

For further reading on the subject see: Rivet

(See Colour Illustration, Plate XVI)

*The Property of MRS. STELLA PITT-RIVERS
from the Pitt-Rivers Museum, Dorset*

90 AN AZTEC VOLCANIC STONE FIGURE, the legs tucked up against the stomach, the hands clasped to the chest, the wide face with small circular eyes, a slightly protruding mouth and an angular nose, wearing a crown-like headdress and with a circular tenon for attachment projecting from the bottom, 20½in. (52cm.), 1300-1500 A.D.

** Bought from Webster, Sep. 1897, PI605

(See Plate XII)

OCEANIC ART

Various Properties

91 AN AUSTRALIAN ABORIGINAL WOOD CHURINGA, of slender leaf-like form, one side carved with linear grooves with a central zig-zag zone representing a serpent, the other side with a convoluted surface, 73¼in. (186cm.), (slightly damaged)

92 ANOTHER, similar to the above lot, 54¼in. (139cm.), (damaged)

93 A MAORI GREENSTONE TIKI, of typical form, the head tilted to the right, with large circular eyes and incised features, pierced at the back for suspension, 3½in. (9.5cm.)

(See Plate XVII)

94 A Solomon Islands wood Bowl, in the form of a bird, the head projecting from one end and the tail from the other, the wings and other features elaborated with serrated edged mother of pearl shell insets and with red bead inset eyes, 15½in. (39.5cm.)

95 A MAORI GREENSTONE TIKI, of typical form the head tilted to the right, with incised facial features and large circular eyes, pierced at the top for suspension, 4⅝in. (11.75cm.)

(See Plate XVII)

96 A MAORI GREENSTONE TIKI, of typical form, the head tilted to the right, the face and body with incised features, pierced at the back for suspension, 4⅝in. (11.75cm.)

(See Plate XVII)

97 A Fijian wood Kava Bowl, of circular shape, in the form of a stylized turtle, with four short circular legs, the head in the form of a pierced lug on the underside, 20⅜in. (51.75cm.)

98 A New Ireland wood Mallanggan Figure, holding a fish to the front with both hands, the angular face with green turbo shell opercula insets in the eyes, with the coiffure comprised of tufts of fibre set into black resin, the whole painted with geometric motifs in brown, black and white pigment, 17¾in. (45cm.)

(See Plate XVIII)

99 A New Ireland wood Mallanggan Carving, in the form of a bird standing in an openwork geometric structure, with green turbo shell opercula inset eyes (one missing) and painted with geometric motifs in brown, black and white pigment, 14½in. (37cm.)

(See Plate XVIII)

100 An Australian Aboriginal wood Shield, of oval form painted with curvilinear zones in brown, black and white pigment, an oval boss in the centre and a loop handle at the back, 42¼in. (107.5cm.)

101 A Solomon Islands wood Figure, standing with a small shield clasped to the front with both hands, ringed decoration on the upper arms, the long face with mother-of-pearl shell inset eyes, a long thin nose and protruding mouth, with incised curvilinear decoration across the face, elongated ears and with black pigmentation, 18½in. (47cm.)

(See Plate XVIII)

102 A SOLOMON ISLANDS WOOD FEMALE FIGURE, standing with the hands to the sides, an incised figure of a porpoise on the front of either thigh and another on the back of the left wearing a loin-cloth, with ridged sections on the upper arms, incised birds on either shoulder, with shell inset eyes and a hatched coiffure, 29½in. (75cm.)

(See Plate XVIII)

103 An Asmat wood Drum, of elongated 'hour-glass' form, with an elaborate openwork handle incorporating a series of snake-like animals running the entire length of one side, with four small lugs and incised curvilinear decoration on the body of the drum and with a lizard skin covering, 43½in. (110.5cm.), (skin covering damaged)

104 A MARQUESAS ISLANDS WOOD STILT STEP, of typical form, a cubistic male figure supporting the top, with the hands clasped to the sides of the stomach, the body of the figure and upper section decorated with incised linear motifs, 13¾in. (35cm.)

(See Plate XIX)

105 A MAORI WOOD AXE, with a European steel blade, the haft decorated with three standing tiki-like figures and two masks, with the figures with pierced sections, the entire surface with incised curvilinear and dentate decoration with the exception of the plain hand-grip and with a pierced stylized mask forming the finial, 23in. (58.5cm.)

(See Plate XIX)

106 A MAORI stone Hand Club (Patu Onewa), with a slender spatulate blade, the handle pierced for a wrist-throng and with a ridged finial, 12½in. (32.5cm.), (*slight chips to the blade*)

106A A MAORI BONE AND GREENSTONE CEREMONIAL ADZE, the haft partly carved with incised scrolling, the finial in the form of a grotesque tiki-like mask, pierced for suspension, with a grotesque figure in high relief above the wedge-shaped blade, 13¾in. (35.25cm.), *mid-late 19th Century*

107 A MAORI WOOD HAND CLUB (Wahaika), the spatulate blade with a pierced triangular section on the edge, a recumbent ithyphallic tiki-like figure on the reverse, the handle pierced for a wrist thong and with a finial in the form of a grotesque mask, 15¾in. (39cm.)

(See Plate XIX)

108 A MAORI WOOD FEATHER BOX, of elongated oval form, the underside carved in high relief with a pair of copulating tiki-like figures, the heads projecting at either end, the male figure with circular haliotis shell inset eyes, the female with oval insets, each figure with elaborate incised curvilinear and dentate decoration, the lid carved in relief with a grotesque mask and incised decoration on the elaborate scrolling, 18½in. (47cm.)

(See Plate XIX)

109 A Salomon Islands wood Club, of flattened flaring form, with a rounded projection and a low ridge across the end and a semi-circular finial, 28in. (71cm.)

110 A Marquesas Islands wood Bowl, of shallow circular form, decorated on the underside with incised geometric motifs around a central floral section, 9½in. (24cm.)

111 A Tami Island wood Bowl, of slender oval form, decorated on either side with a highly stylized figure standing on a geometric oval motif, the figures and other motifs elaborated with incised lime-filled geometric decoration, 25½in. (64cm.)

112 A New Hebrides wood Paddle Club, the leaf-like blade with a medial ridge on either side, a pierced section with a janiform pair of human heads towards the handle, 45¾in. (116.5cm.)

113 A FORMOSAN WOOD PLAQUE, of rectangular form, decorated in relief on one side with a standing female figure, the body predominately covered with a red pigment, the features darkened, with a serpent-like motif encircling the head, the other side with incised decoration comprised of six human heads and with serrated edged and concentric-circle motifs, 17½in. (44.5cm.) by 47in. (119.5cm.)

114 A MAORI WOOD MARIONETTE FIGURE, in the form of a figure standing atop of short circular staff, the articulated arms missing, a circular hole on either shoulder where they would originally have been attached, the flat face with elaborate incised scroll and dentate decoration, with shell inset eyes, 21½in. (55cm.)

** c.f. Oldman, pl. 34, fig. 176

(See Plate XX)

114A A MAORI WOOD HOUSE FACADE (Whare), the central pole (*pou tokomanawa*) carved with a tiki-like figure surmounted by a lizard with incised scrolling covering the remainder and a grotesque mask and figure at the top, with a panel heavily carved with scroll and stylized figurative motifs extending down either side of the gable, each panel terminating in a stylized four-fingered hand and a tiki-like figure, with a rectangular board carved with a pair of tiki-like figures, one surmounting the other, to either side of the front, rectangular plank decorated with eight figures interspersed with grotesque masks across the bottom of the front, the interior composed of flat boards decorated in white pigment with geometric devices and grotesque masks, 16ft. (4.75m.) high approx. by 12ft. 3¼in. (3.76m.) wide approx.

** c.f. Hamilton, pl. XII, fig. 2

(See Plate XXI)

AFRICAN ART

The Property of Hans Wolf, Esq.

115 A FON WOOD MALE FIGURE, standing atop an irregular base, the hands to the sides of the stomach, the face with protruding 'coffee-bean' eyes and angular features, 29½in. (74cm.)

116 A BAJOKWE wood male Figure, standing with the hands to the sides of the stomach, the angular face with pierced slit eyes and mouth, with cicatrisation marks and an incised coiffure, 14½in. (36cm.)

117 AN ASHANTI WOOD FEMALE FIGURE, standing with the short legs apart, the hands to the sides of the rounded stomach, with a ringed neck, the flat face with stylized features, the coiffure arranged in three converging horn-like projections, the whole with traces of white pigment remaining and wearing a variety of bead and other ornaments, 11¾in. (29cm.)

(See Plate XXII)

118 A MAMBILA WOOD ANTELOPE MASK, with exaggerated protruding features, the eyes in the form of circular projections, the underside hollowed and with holes for attachment and with red, white and black pigmentation, 16½in. (42cm.), *very slight insect damage*

(See Plate XXX)

119 A DAN WOOD MANCALA BOARD, of rectangular form with twelve circular cavities, a human head with a flattened triangular face projecting from one end and a goat head from the other end, the human head with metal inset teeth and eyes, 34½in. (87.5cm.)

120 AN ASHANTI WOOD MATERNITY GROUP, in the form of a mother seated upon a stool on a hatched circular base, suckling a child which is seated across her knees, with a flat circular face, a ringed neck and the coiffure arranged in braided bands running over the head, 9½in. (23.5cm.), (*the arms partly missing*)

(See Plate XXII)

121 AN EKOI WOOD HEADDRESS, in the form of a male human head, composed of a wood form covered with stretched human (?) skin, with angular facial features, metal inset eyes, human hair utilized in a naturalistic manner, cane inset teeth, with painted decoration and supported on a woven cane base, 10in. (25.5cm.), (*a section of skin missing from the chin*)

(See Plate XXX)

122 AN IBO WOOD HELMET MASK, with pierced slit eyes, a pierced protruding mouth, the face covered with white pigment, with darkened raised cicatrisations, the coiffure arranged in an openwork ridge to either side and with incised decoration, with a pair of diminutive human heads with similar features to the mask surmounting the whole, 18½in. (46.5cm.)

(See Plate XXIII)

123 A MAMBILA WOOD HELMET MASK, in the form of an antelope (?) head, with protruding exaggerated features, the open mouth originally with wood inset teeth, with traces of orange pigment, 20½in. (52cm.)

(See Plate XXIII)

124 A SENUFO WOOD FIRE-SPITTER'S MASK, in the form of a grotesque animal head, the jaws open to reveal pointed teeth, with brass inset eyes, backward pointing ears and holes around the bottom for fibre attachments, 18in. (46cm.)

(See Plate XXIII)

125 A BAKWA LUNTU WOOD HELMET MASK, of circular form, with cubistic facial features, pierced crescentic sections under the protruding eyes, a projecting rectangular mouth, semi-circular lug ears, a curving horn-like ridge to either side, with cicatrisation marks, the top of the head domed and pierced around the bottom with fibre fringe attached, 14in. (35.5cm.)

126 A BAKOTA WOOD AND BRASS RELIQUARY FIGURE, of typical form, the flattened wood form covered with brass and copper sheeting, with beaten linear decoration on the face, beaten hatched decoration around the sides, a ridged neck and openwork lozenge-shaped body, 21½in. (55.5cm.), (*insect damage to the back*)

(See Plate XXIV)

127 A BOBO WOOD MALE FIGURE, standing on a fragmentary circular base, the arms pendent, with a projecting phallus, incised geometric cicatrisations on the chest, stomach and angular face, 63½in. (161cm.)

(See Plate XXV)

128 A BOBO WOOD MASK, the flat circular face with large staring eyes, surmounted by a large hooked projection, and by a rectangular panel decorated with pierced geometric sections and surmounted by a pair of cubistic figures, the whole with incised geometric decoration and painted with black, brown and white pigment, 53½in. (135.5cm.)

(See Plate XXVII)

129 A LARGE IBO CARVED WOOD FIGURE, the whole with pink, yellow, black and white-painted decoration, the figure of stocky form, with crescentic headdress, 57½in. (146cm.), Nigeria

(See Plate XXV)

130 A NUNA WOOD MASK, in the form of an animal head helmet mask surmounted by a geometric panel which is surmounted in turn by a cubistic male figure, another geometric panel and a pair of similar smaller figures to the one below, the whole with incised decoration painted with red, black and white pigment, 52½in. (133cm.)

(See Plate XXVIII)

131 A LARGE BAKONGO WOOD FIGURE OF A DRUMMER, he is beating a drum which rests between his knees, with crescentic headdress, large eyes, and open mouth showing bared teeth, wearing two metal necklets, with black-painted decoration, 29¼in. (74.3cm.)

(See Plate XXIX)

132 A YORUBA WOOD EPA MASK, in the form of an equestrian group supported on top of a human head helmet mask, the mask with a pierced mouth and protruding features, the rider seated upon a diminutive horse with a whip in the right hand and wearing a high conical hat with incised decoration, the whole painted with brown, blue, black and white pigment, 42¼in. (109cm.)

(See Plate XXVII)

133 A DOGON CARVED WOOD MATERNITY GROUP, the mother kneeling with the child on her knees, 22½in. (57.2cm.)

(See Plate XXVII)

134 A BAULE CARVED WOOD BEARDED MALE FIGURE standing on a shaped base, his hands held over his stomach, wearing beads around his neck and stomach, with crescentic coiffure, 22in. (55.9cm.)

(See Plate XXVIII)

135 A Woyo WOOD LID, of circular form, with a quadruped figure (dog?) standing in the centre, a small object to either side, 6½in. (17.5cm.)

136 A Yoruba carved wood Shango Staff, the shaft surmounted by a kneeling female figure, wearing a large rectangular headdress and carrying a child on her back, 13¼in. (33.8cm.)

137 A Bakuba carved wood Cup, in the form of a human head, on stemmed foot, with finely carved coiffure, the face with cicatrization, 'coffee-bean' eyes and well-defined eyebrows, 6¼in. (15.9cm.)

138 A BAKUBA WOOD CUP, of swelling circular form, supported on a domed base by six curving legs, the sides decorated with an incised guilloche band containing diamond-shaped and dentate motifs, with an old native repair to the rim, 8in. (20cm.)

(See Plate XXXVII)

139 An Ashanti brass Goldweight, in the form of a knife in his right hand and a severed human head under the left arm, 2¼in. (5.75cm.)

140 Another, in the form of a hunter, carrying a knife and powder-horn at his left side, a rifle held in the right hand, the left hand clasped to the face, 2½in. (5.25cm.)

141 Another, in the form of a male figure carrying a massive sword in the right hand and a rifle in the left, with a variety of objects strapped about the waist, 2½in. (6.5cm.)

142 Another, in the form of a figure group, a pair of confronted figures, one with the hands on the hips, the other figure with one hand to the mouth, the other to the chest, 1 $\frac{7}{8}$ in. (4.75cm.)

143 A DAN CARVED WOOD MASK with slit eyes, retroussé nose and pursed lips, raised chevrons round the sides of the face, holes round the sides, 8 $\frac{1}{2}$ in. (21.6cm.), *Ivory Coast*

144 A DAN WOOD MASK, the slender face with a pointed chin, pierced circular eyes and holes around the edges for attachments, 7 $\frac{3}{4}$ in. (20cm.)

145 A Fanti wood Doll (Akua ba), the squat body with the legs flexed, pointed breasts, a ridged neck, the flat circular face with bead inset eyes and with a tall leaf-like projection from the top of the head, the back of the projection with incised geometric decoration, 11 $\frac{1}{2}$ in. (29.25cm.), *the feet missing*

146 A BENA LULUA WOOD MALE FIGURE, of stylized angular form, the arms forming curved ridges to either side of the body, the wide face with a pointed chin and a concave section around the eyes, 9in. (23cm.)

(See Plate XXII)

147 A SMALL BENA LULUA CARVED WOOD FEMALE FIGURE with protruding stomach, her hands held to either side, the body with cicatrization and with pointed projection from the crown of her head, 8 $\frac{3}{8}$ in. (21.4cm.)

(See Plate XXII)

148 A DAN WOOD MASK, bearing a combination of human and animal attributes, the flat triangular face with a protruding mouth, red cloth bordered with metal strips around the pierced circular eyes, surmounted by a pair of backward curving horns, with a black fur beard and pierced around the edges for attachments, 11 $\frac{1}{4}$ in. (28.5cm.)

(See Plate XXXV)

149 A DAN WOOD MASK, with domed forehead, large nose, and small eyes and mouth, the whole with red encrustations, the crown of the head with fibre attachments, 10in. (25.4cm.), *Ivory Coast*

** Literature: Bascom

(See Plate XXXI)

150 A MAYOMBE WOOD MASK, carved in pale coloured light wood, the round face with pierced circular eyes, a pierced protruding mouth, an incised band around the neck, lug ears, an incised peaked coiffure, with darkened decoration and traces of white pigment on the face, 11 $\frac{1}{2}$ in. (29cm.)

(See Plate XXXI)

151 A YORUBA WOOD PRESENTATION VESSEL, in the form of a hen, a woman carrying a child on her back behind it, both the woman and child with incised lobed coiffures, the word 'WAWOEWA' carved in bold relief across the woman's forehead, the whole with traces of polychrome, 17 $\frac{1}{2}$ in. (45cm.)

** Vessels of this type were used by chiefs for the presentation of kola nuts or other gifts to visitors

(See Plate XXXI)

152 A YORUBA CARVED WOOD HELMET MASK in the form of a human head with somewhat squat features, surmounted by a male figure seated on a horse, 15 $\frac{1}{4}$ in. (38.8cm.), *Nigeria*

(See Plate XXXI)

153 A FANTI WOOD DRUM, of circular form with incised decoration around the lower half, supported by a pair of human legs and by a maternal group in the form of a mother suckling her child, the skin covering held in place with wood pegs, the whole with black, white and green painted decoration, 20 $\frac{1}{2}$ in. (52cm.)

154 A BENA KOSH WOOD MASK, with angular cubistic features, the eyes of projecting circular form, painted with red, orange and black pigment, pierced around the edges for attachments, 8in. (20cm.)

(See Plate XXX)

155 A BAMBARA WOOD ANTELOPE HEADDRESS (CHI-WARA), with an openwork mane, spiral decoration on the tall horns and pierced in the base for attachment, 27in. (68.5cm.)

** Formerly in the Collection of Dr. H. Himmelheber

156 AN ANYANG CARVED WOOD HELMET MASK covered in skin, the coiffure in the form of four spirally twisted strands on the crown of the head, the whole surmounted by a seated male figure of somewhat grotesque form, his eyes with metal insets, 21½in. (54.7cm.)

(See Plate XXXII)

157 A MAMBILA WOOD MALE FIGURE, standing with the short angular legs apart, the hands to the top of the protruding stomach, an object held to the chin, with an open diamond-shaped mouth, concave sections around the protruding circular eyes, wood peg insets encircling the head and forming the coiffure, with traces of red and white pigment, 12¼in. (33.5cm.)

(See Plate XXXII)

158 A BALUBA WOOD AND STEEL CEREMONIAL ADZE, the ridged circular haft with a finial in the form of a human foot, the terminal in the form of an angular human head, with an incised lobed coiffure, a tress falling to either side at the back, the blade set into the small mouth, with beaten hatched decoration on the top of the blade, the wood section heavily impregnated with palm-oil, 17½in. (43.5cm.)

(See Plate XXXII)

159 A BAJOKWE WOOD STOOL, the circular top supported on the head of a seated female figure, the flat triangular face with close-set features, a cruciform cicatrisation on the forehead, with a hatched coiffure, crescentic scarifications on the buttocks and wearing a metal bracelet on the right wrist, 8in. (20.3cm.), (a section of the back of the base missing)

(See Plate XXXVI)

160 A MAYOMBE WOOD MATERNITY GROUP, the mother is seated cross-legged, with the child resting horizontally on her knees, on a square box, her body with cicatrisation, with crescentic headdress, her ears pierced for earrings, one remaining, 13¼in. (33.8cm.), (headdress and left arm damaged, restored)

** c.f. Lehuard, fig. 26

(See Colour Illustration, Plate XXVI)

*The Property of The Hon. Alan Clark, M.P.
From the Collection at Saltwood Castle, Kent*

161 AN ASHIRA-BAPUNU WOOD 'WHITE-FACED' MASK, the finely modelled oval face with a small protruding mouth, pierced slit eyes and fine arching brows, with a raised hatched diamond-shaped scarification on the forehead, and a similar panel of square cicatrisation in front of either ear, with red-brown pigment on the lips, the scarifications and on a band running across the forehead, the remainder of the face with traces of white pigment, the twin-lobed coiffure falling in a small tress to either side and with incised darkened decoration, pierced at the sides for attachment, 10½in. (26.5cm.) (one tress with an old repair)

(See Colour Illustration, Plate XXXIII)

Various Properties

162 A YORUBA WOOD EPA MASK, comprised of a helmet section in the form of a human head with protruding features and a pierced mouth, pierced around the neck for attachments, surmounted by a female figure, seated with a child (perhaps dead) held across the lap, another child standing to either side at the back and another supported in a sling at the back, the mother with a thin head with protruding features, linear cicatrisation to either side of the thin face and with an incised crescentic coiffure, 42in. (107cm.)

(See Plate XXVII)

163 A Yoruba ivory female Figure, kneeling on an oval base with the feet tucked under the buttocks, the hands clasping the breasts, the wide flattened face with slightly protruding features, with a hatched coiffure and a low projection from the top of the head, 3½in. (9.5cm.)

164 A Kran wood Chair, of squat proportions, supported on four short circular legs, the rectangular seat with incised decoration at the back, with a curving back-support, 13 $\frac{3}{4}$ in. (35.25cm.)

165 A MAKONDE WOOD MASK, the wide face with pronounced features, with pierced circular eyes, darkened raised scarifications on a red ground, with human hair utilized in a naturalistic manner, 11 $\frac{3}{4}$ in. (30cm.), (*a portion of the neck missing*)

** Formerly in the James Hooper Collection; No. 1893

(See Plate XXX)

166 A BABEMBE WOOD KALUNGA HELMET MASK, janus-headed, each stylized face with a pair of concave zones forming the eyes, the protruding conical pupils supported on raised and darkened star-shaped sections against a white ground, with small circular pierced mouths, a variety of geometric projections around the sides and top and with holes for attachments around the bottom, 14in. (35.5cm.), (*some insect damage*)

167 A Bapende ivory Pendant, in the form of a human head, with downcast facial features, a rectangular beard projecting from the chin and a thin ridge across the top of the head, the ridge and beard with ridged and dot decoration, pierced for suspension, 2 $\frac{3}{8}$ in. (5.25cm.)

168 A YORUBA WOOD HEAD, the round face with protruding features, entirely covered with incised serrated-edged decoration, with a band of incised crescentic motifs separating the face from the incised linear coiffure and with traces of black pigment, 11in. (28cm.)

** Heads such as this were made for use by the Egungun society.

A similar example was sold in these rooms as Lot 102, 9th May 1977

(See Plate XXXVII)

169 A FRAGMENTARY BENIN BRONZE AEGIS, in the form of a pair of figures, each wearing full coral bead regalia, the right-hand figure clasping the right hand of the left figure with both hands, each with protruding facial features, with a conjoined eyelet border down the one intact side and with a ridged loop for suspension at the back of the left figure, 4 $\frac{1}{2}$ in. (12cm.) by 3 $\frac{1}{2}$ in. (9.5cm.)

(See Plate XXXIV)

170 A BENIN IVORY BOX, of rectangular form, the top of the lid decorated in low relief with an equestrian group, the figure, representing a Portuguese soldier, seated upon a diminutive horse, wearing a tunic and carrying a sword at the waist and a dagger in one hand, smoking a pipe and with recessed circular dots in his jacket, with a leopard eating a small animal and a bird eating a snake above him and a severed animal head and foliage below him, the sides decorated with incised guilloche decoration, key patterns bordering hatching at either end and three incised arabesque medallions on the bottom, 5 $\frac{1}{2}$ in. (14.5cm.) long by 2 $\frac{1}{2}$ in. (7cm.) wide, (*a very slight chip to the lower edge of one side of the lid*)

(See Plate XXXIV)

171 AN ASHANTI BRASS KUDUO BOX, of cylindrical form, supported on three short circular legs, with applied zig-zag decoration in low relief encircling the edges, with three bands running up the sides and with a rectangular panel in the centre of the lid, with a pair of rectangular hinge handles on the lid and with a figure of a leopard attacking a boar supported on a fragmentary plate riveted to the lid, the leopard with circular spots in low relief, 7 $\frac{1}{2}$ in. (19.5cm.) diam. by 5 $\frac{1}{2}$ in. (15cm.) height

** Containing an old note which reads as follows, 'This is the name of the King who owned this casket. The leopard is the sign of his tribe, the boar of his enemy.' 'Ex-King Akuasi Prempeh. Ex-Queen Yachia and King Asibi (X) their marks and all the rest of the Chiefs.'

The leopard and boar, though not originally intended for this box were secured to it within a tribal context

(See Plate XXXIV)

172 A Baule wood female Figure, standing with the hands clasped to the stomach, with cicatrizations on the neck and long flat face and with a lobed coiffure, 14½in. (37cm.)

173 A Bakuba wood Cup, with incised guilloche and hatched decoration and a loop handle, 5½in. (14cm.)

174 A KALUENA WOOD AND FIBRE MASK, with close-set pierced slit eyes, a pierced mouth with pointed ivory inset teeth, the two central upper teeth of blackened wood, leather strips indicating the eye-brows, with purple painted geometric tattoo marks, a band of black and brown striped woven fibre netting encircling the neck, with human hair utilized in a naturalistic manner supported on a basketry frame and with a twin strip of white beads running down the middle, 6¾in. (17cm.), (*approx. height of face excluding fibre or coiffure*)

(See Plate XXXV)

175 A KALUENA COMPOSITION AND FIBRE MASK, the wide face with lateral strips of red and black cloth and white strips of paper stuck to it, with black composition underneath, with arching brows, pierced slit eyes and the lips parted to reveal pointed teeth, a strip of serrated edged paper under a protruding ridge across the top of the forehead, three rounded projections at the top of the head and a black and brown banded woven fibre section (*excluding netting or coiffure*)

(See Plate XXXV)

176 A KALUENA WOOD AND FIBRE MASK, with pierced slit eyes, the slightly protruding mouth open to reveal pointed teeth insets, with zones of recessed dot scarifications and semi-circular lug ears, a band of red, black and brown woven fibre netting around the neck, with human hair utilized in a naturalistic manner supported on a basketry frame and with bead ornaments, 7½in. (19cm.) *excluding netting or coiffure*

(See Plate XXXV)

177 An Ashanti wood Stool, of typical form, the upward curving seat supported on the rectangular base by semi-circular outer columns and a pierced circular central column, with incised dentate decoration, 23½in. (60cm.)

(See Plate XXXII)

178 A Basonge wood 'Kifwebe' Mask, of typical form, with a strongly protruding square mouth, pierced square eyes on circular projections, a thin crescentic ridge running over the head and covered with angular ridges painted with brown, black, blue and white pigment, pierced around the edges for attachments, 21½in. (55cm.)

179 A Bena Lulua wood male Figure, standing with the large feet slightly apart, wearing a loin-cloth, holding a cup in the left hand beside the projecting navel, with notched decoration on the thin neck, with a protruding mouth and rounded forehead, the coiffure with four square sections at the back and a pointed projection from the top, 6½in. (15.5cm.)

180 A Baluba wood Staff, the finial in the form of a human janus head surmounted by a rectangular panel decorated on either side with incised guilloche motifs, each flattened triangular face with well-worn features, the circular haft sheathed with rounded copper strips, with a flattened oval panel at the base with incised decoration on either side and with a steel tip at the bottom, 54¾in. (139cm.), (*approx. 8in. (21cm.) of the copper sheathing missing*)

181 A BALUBA WOOD FEMALE FIGURE, standing with the short legs slightly apart, with elaborate raised cicatrizations on the stomach to either side of the protruding navel and on the small of the back, the hands clasping the large breasts, the wide face with flattened features and large 'coffee-bean' eyes, with pierced circular ears, an incised ridge across the forehead, the coiffure arranged in an openwork cruciform manner at the back and with a conical cavity in the top of the head for the receipt of a horn tip, 14in. (35.5cm.), (*the feet fragmented*)

(See Plate XXXVI)

182 A YORUBA WOOD SHRINE FIGURE, representing Afonfere Eshu, kneeling on an oval base clasping a long thin whistle with both hands, with strongly protruding features, cicatrisation marks on the cheeks and forehead, the lobed conical coiffure with incised decoration and with a rectangular projection hanging down the back, with incised decoration on the front of his garment and around the base and with strands of cowrie shells threaded on leather strips hanging from the neck, 11in. (28cm.), *Ibadan area, Nigeria*

* This figure is probably attributable to Amos Lafia of Idi Aro, Ibadan, some of whose works are believed to have been purchased by the German Africanist, Frobenius when he travelled through Ibadan in 1912.

cf. Krieger, pl. 52, 53b, 55 and 58

(See Plate XXXVI)

183 A FANG WOOD MALE RELIQUARY FIGURE, seated with a circular projection from the buttocks, a short staff held against the thigh with either hand (left hand damaged) cicatrisations above the protruding navel, brass studs indicating the nipples, the flat face with arching brows and metal inset eyes, the protruding mouth open to reveal the teeth, with circular disc ears, the triple lobed darkened coiffure originally with brass studs (only one remaining), 12½in. (31.75cm.), (*a slight chip to the nose and crack in the left thigh*)

(See Plate XXXVI)

184 An Ashanti gold Ring, in the form of a diminutive human figure attacking a figure of a hyena (?), the animal holding a piece of food to the mouth, the band decorated with incised hatching, 2in. (5cm.)

(See Plate XXXVIII)

185 An Ashanti gold Bead, of square biconical form, the surface with applique decoration comprised of small ringlets and with pellets around either end and the middle, 2½in. (5.25cm.)

(See Plate XXXVIII)

186 Another Lot, similar, but of generally smaller proportions, 1¼in. (4.5cm.); and a pair of Ashanti gold Earrings, with ropework and pellet decoration, ¾in. (2.25cm.) *each* (3)

187 An Ashanti gold Ring, comprised of a circular cluster of pointed leaf-like projections around a conical central section, 1¼in. (4.5cm.), *slight damage*

(See Plate XXXVIII)

188 Another, in the form of a mud-fish, hollow-cast, the band with incised herring-bone motifs, 2½in. (6.5cm.)

(See Plate XXXVIII)

189 Another, in the form of a porcupine, the quills lying flat against the body, the head with notched parallel lines in low relief, 3⅜in. (8.5cm.)

(See Plate XXXVIII)

190 Another, in the form of a scorpion, the body with incised herring-bone motifs on parallel ridges, 2⅝in. (6cm.)

(See Plate XXXVIII)

191 Another, of similar form to the Lot above, the band of the ring broken, 1⅝in. (4cm.)

(See Plate XXXVIII)

192 Another, of circular form, with rounded spiral ridges, 1⅝in. (4.25cm.)

(See Plate XXXVIII)

193 Another, in the form of a porcupine, the quills flat against the body, a piece of maize (?) in the mouth, 1⅞in. (4.75cm.)

(See Plate XXXVIII)

194 An Ashanti silver Soul-Bearer's Disc, with low relief geometric decoration, two pierced lugs for attachment, 3½in. (9cm.)

(See Plate XXXVIII)

195 A BENIN BRONZE VESSEL, of oval form, supported on a ribbed circular base by a plain column, the entire vessel with ribbed decoration, a plain section at either pointed end, $9\frac{1}{2}$ in. (24cm.) long

** Literature: Pitt Rivers, pl. 8 and pl. 9, figs. 51 and 52

(See Plate XXXVII)

196 A BENIN BRONZE MANCALA GAMING BOARD, of rectangular form, supported on a flat circular foot by a circular column, the sides of the top, column and foot decorated in low relief with guilloche motifs, the top divided into ten circular cavities and two central asymmetrical compartments, $10\frac{1}{4}$ in. (26cm.) by $7\frac{3}{8}$ in. (20cm.)

** Literature: Pitt Rivers, p. 40 and pl. 20, fig. 116

(See Plate XXXVII)

197 AN ASHIRA-BAPUNU WOOD FEMALE FIGURE, standing on a domed circular base, the hands to the sides of the protruding navel, raised cicatrizations on the back, above and below the downward pointing breasts, the flat triangular face with a raised hatched diamond-shaped cicatrization on the forehead, a similar square section beside either slit eye, the coiffure arranged in a crescentic ridge and with a tress falling to either side, $16\frac{3}{8}$ in. (42.25cm.)

(See Plate XXXIX)

198 A FANG WOOD MALE RELIQUARY FIGURE, standing with the hands to the stomach, the flat face with a square jutting jaw and 'coffee-bean' eyes, the coiffure arranged in a ridge across the forehead and an incised ridge over the head, with a downward projection for attachment at the back of the figure, $15\frac{1}{2}$ in. (39.5cm.), (with palm-oil libations on the stomach and chest)

** c.f. Perrois, p. 255

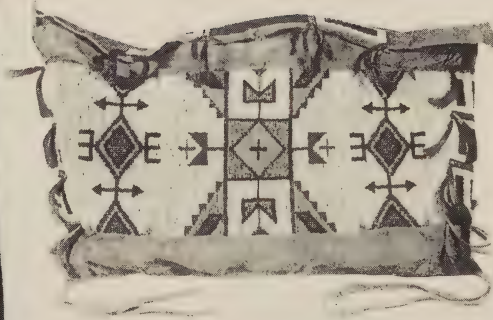
(See Colour Illustration, Plate XXXX)

199 A BENIN BRONZE PLAQUE, decorated in relief with a figure of a Portuguese soldier against a background of trefoil leaf motifs on a dotted ground, with a fish in relief to his left side, the figure holding a spear in his outstretched right hand and a shield decorated with incised chevrons in his left hand, wearing an armour breast-piece with relief bands running across it and circle motifs on the sleeves, with a wrap-around lower garment decorated with incised geometric and leaf motifs on a dotted ground and with bells suspended from the waist, a square bell suspended and a leopard's tooth necklet encircling the neck, with a jutting beard and protruding features, a horn-like projection from behind the left shoulder and wearing a high conical helmet, pierced for attachment, 17in. (43cm.) by $11\frac{3}{4}$ in. (30cm.), (the lower right-hand corner missing)

(See Colour Illustration, Plate XXXXI)

END OF SALE

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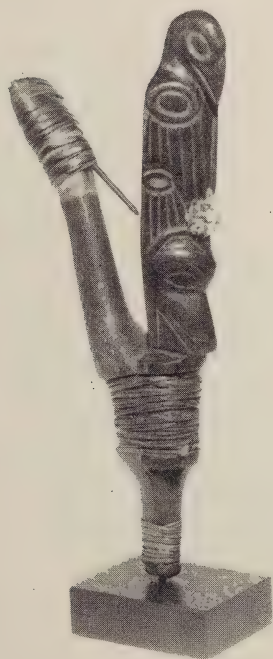
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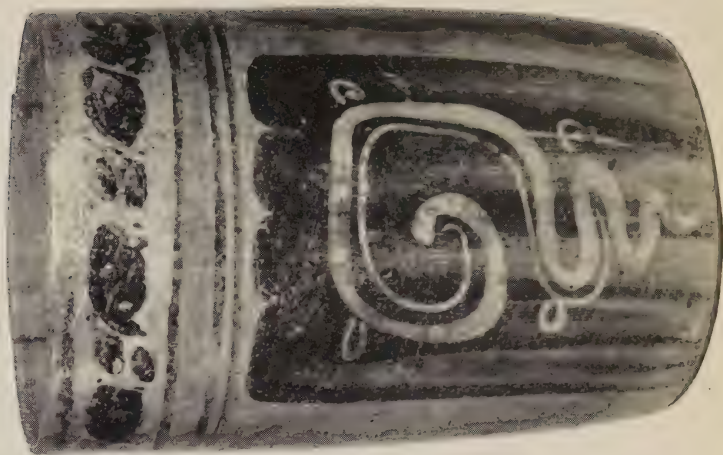
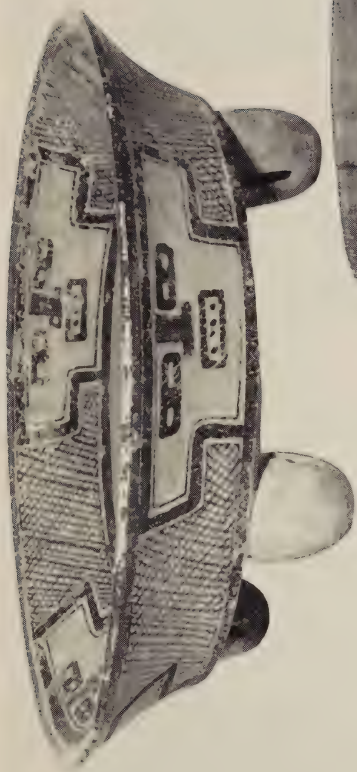
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PLATE VII









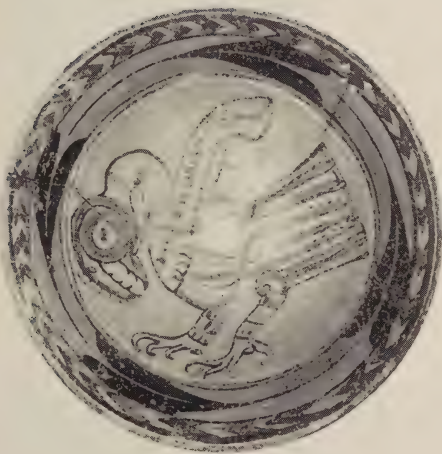
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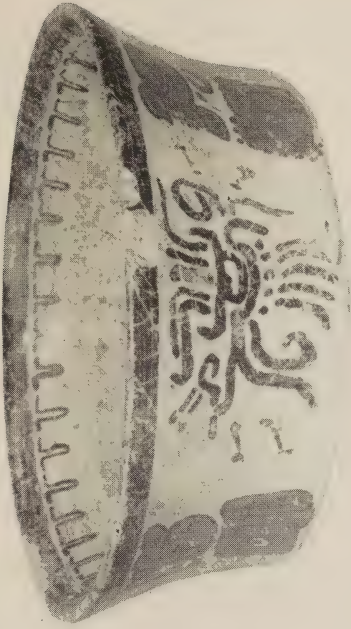




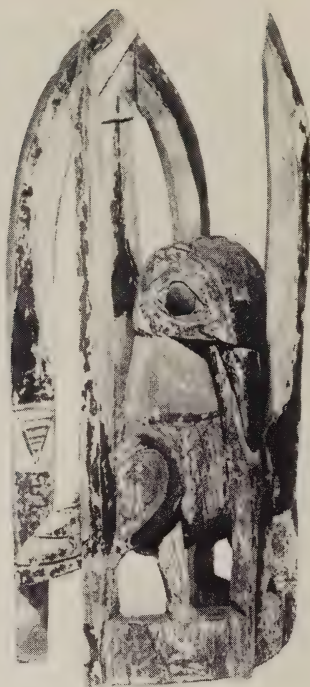
PLATE XV



PLATE XVI







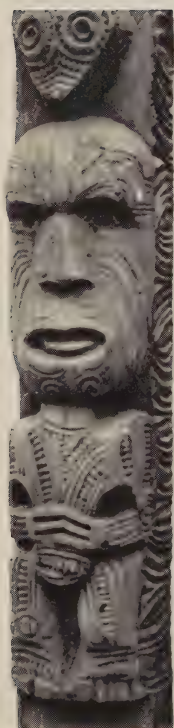


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PLATE XX

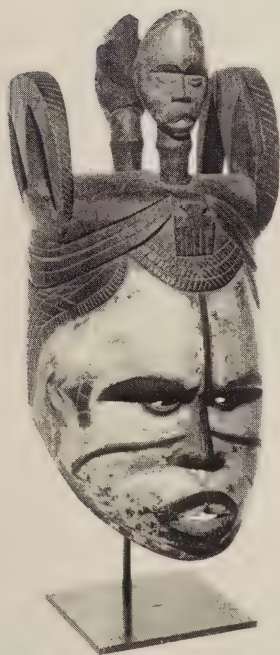
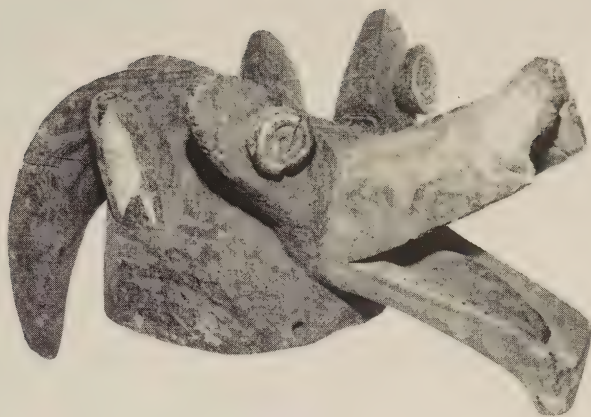






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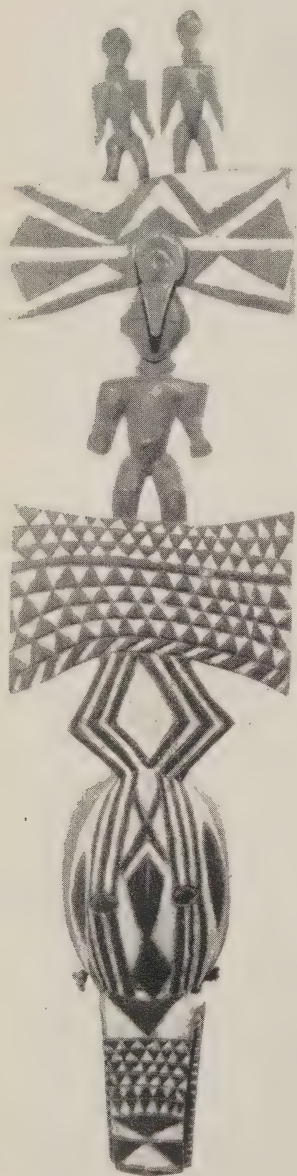
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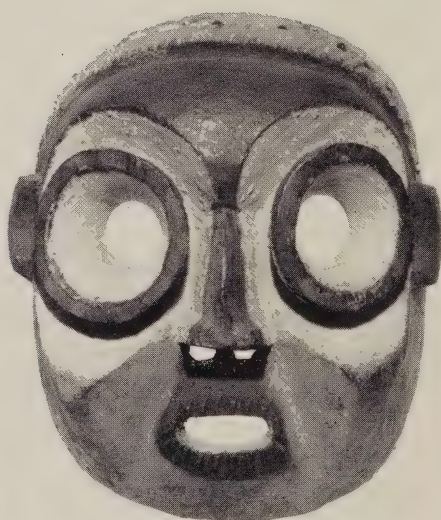
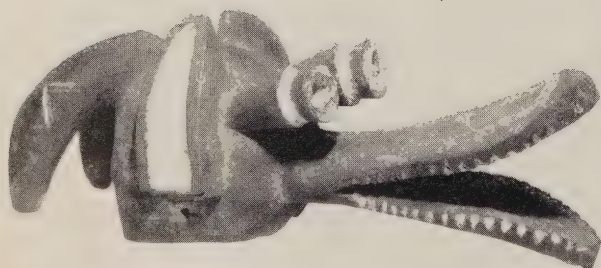
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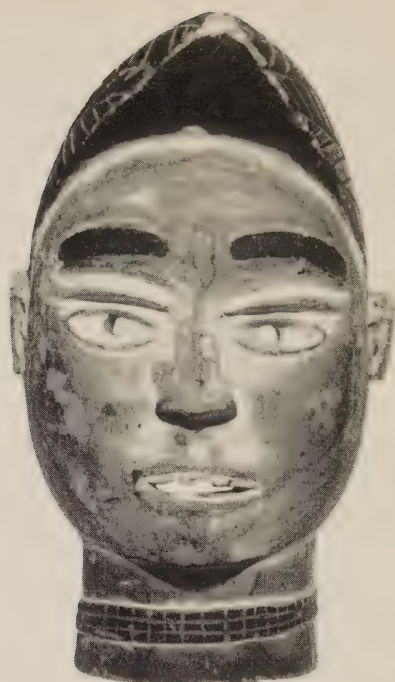


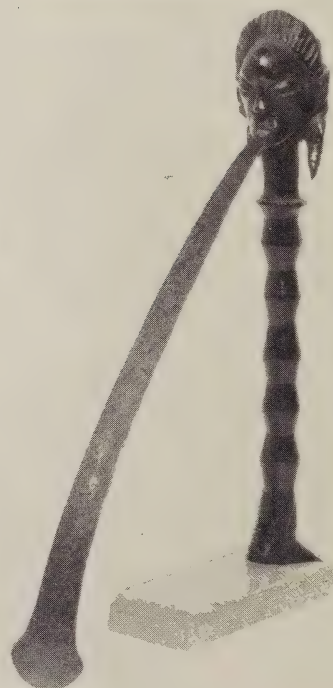
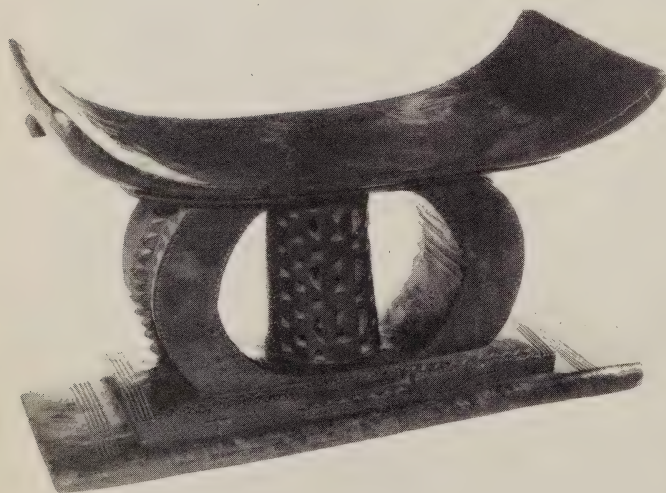
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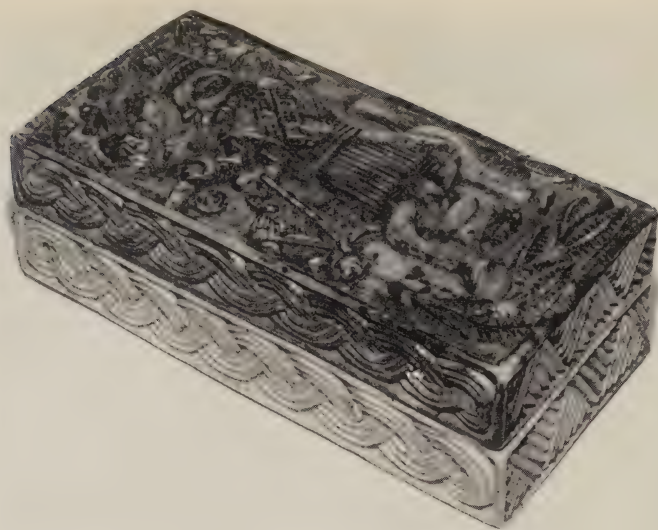


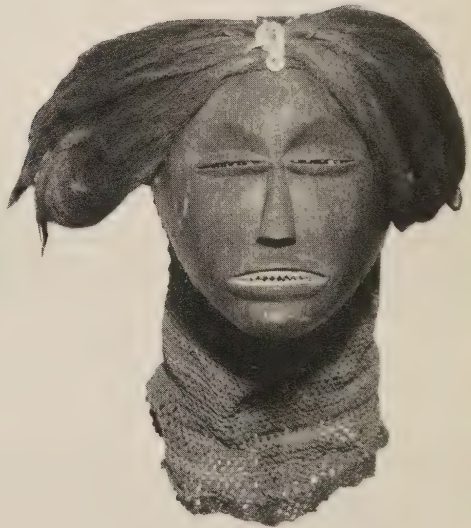


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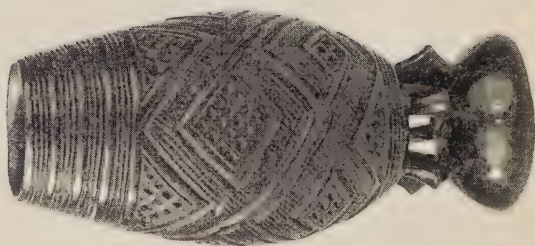
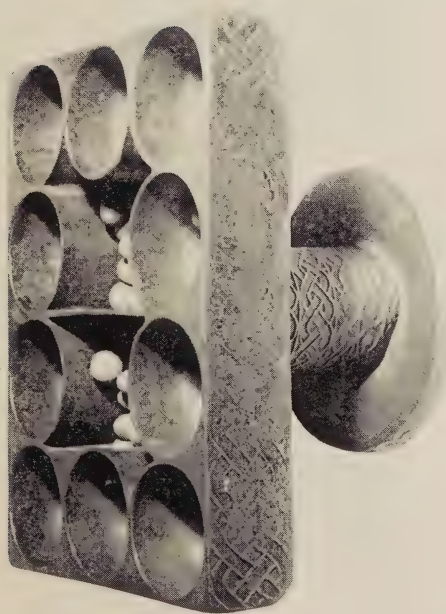
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PLATE XXXIX



PLATE XXXX





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Tuesday, 12th July, 1977

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The price shown is the hammer price and subject to a 10% premium.

Lot	£	Lot	£	Lot	£
1	160.00	38	3200.00	140	100.00
2	120.00	39	650.00	143	460.00
3	105.00	40	2100.00	145	300.00
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5	95.00	51	150.00	161	9000.00
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8	180.00	60	510.00	164	80.00
9	360.00	62	180.00	165	650.00
11	210.00	63	380.00	167	150.00
12	360.00	64	180.00	168	620.00
13	260.00	72	1350.00	169	900.00
14	100.00	82	440.00	170	650.00
15	110.00	84	100.00	177	260.00
16	1050.00	85	120.00	181	2400.00
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35	2100.00	113	920.00		
36	500.00	117	220.00		
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